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FIG. 1. LATE GOTHIC CHEST
FRENCH, FIFTEENTH CENTURY

THE HOENTSCHEL COLLECTION

GOthic SECTION

II. ARCHITECTURAL DETAILS AND FURNITURE

OF the eight double columns which form an entrance to the collection, six illustrate admirably the transition from the Romanesque to the Gothic style (beginning of the thirteenth century). Their capitals still retain the square formation, rounded at the bottom, which in the Romanesque style constitutes a pleasing gradation between the round column and four-cornered crown block, but the cubic form is already concealed by climbing, naturalistic foliage ornaments of the early

Gothic style. In the two center columns, dating from the middle of the thirteenth century, the triumph of the Gothic is complete, and their ascending lines melt without break into the capitals where they terminate with the pure form of early Gothic leaf-bud.

Further advanced, more exuberant and riotous in ornament, is the Gothic style as exemplified in the furniture. The earliest examples shown are, with one exception, late Gothic, dating from the fifteenth century. This exception takes the form of two choir-stall side panels with carved saints (fig. 2) belonging to the fourteenth century, the "Golden Age" of the Gothic style, and possibly from Notre-Dame in Paris. Their geometrical framework of circles and pointed arches is sharply di-

vided from the figures and graceful, ascending lines of foliage ornament with

which it is interspersed, and in some instances, as in the figure of St. Francis receiving the stigmata, the symbolism itself seems harmonized with this soaring line.

In the French furniture of the fifteenth century the pure form of the Gothic arch has disappeared and with it the simplicity of outline and relief. Several chest fronts and one complete chest (fig. 1) are splendid examples of the period. The aim of the creators of this flamboyant style was to eliminate any impression of heaviness in their material and transform the flat surface into a delicately ornamented framework. Geometrical lines and realistically depicted foliage melt

primarily a painter-like feeling for the values of light and shade; the relief, too, appears to be higher in some places, in an effort to lure the eye of the beholder from an impression of flat surface.

Compared to the fantastic richness of decoration displayed by the French fur-



FIG. 2. END OF A CHOIR STALL FRENCH, FOURTEENTH CENTURY

into each other and produce a restless, flickering play of line, in which there is



FIG. 3. SEAT WITH BALDACHINO FLEMISH (NORTH FRENCH?), FIFTEENTH CENTURY

niture, that of Flemish origin seems comparatively simple and the carved figures somewhat heavy. The most important pieces are the two large choir stalls placed in the center of the collection, two cabinets, and a seat with a baldachino (fig. 3). In place of the flamboyant ornament there is here a frequent use of the so-called "parchment-scroll" pattern, for whose introduction the above-mentioned



FIG. 4. CABINET
FLEMISH, FIFTEENTH CENTURY

tendency was responsible—namely, the desire to break the smooth surface by the play of light and shade afforded by relief. Especially in the baldachino of the seat has the artist striven by a delicate open-work pattern to eliminate all flat surface not necessary to the construction, and, on the other hand, to accentuate the framework by pilasters, while in the cabinet illustrated (fig. 4) the richest decoration is applied to that section on which the eye first falls.

III. TAPESTRIES

The possession of tapestries was, at the end of the Middle Ages, a luxury almost solely restricted to princely houses. These hangings were, however, so highly prized at court that they possessed a political significance, as they were frequently bestowed upon nobles as a mark of their prince's favor, or were exchanged as gifts

between princes. The favorite subjects for portrayal were naturally scenes from court life, or subjects that lent themselves to splendor and pomp, especially in the depicting of the costumes, such as scenes from the French legends, allegories, or incidents from Biblical history. The Gobelins tapestries, especially, gained an immense importance from the encouragement lavished on this industry by the art-loving Dukes of Burgundy.

The tapestries dating from the Middle Ages fall into two groups: an earlier group, woven principally at Arras at the time of the Burgundian dominion, about 1430-1480; and a later one of Brussels origin, dating from about 1480 to 1520, after the overthrow of the Burgundians. Both of these groups are splendidly illustrated in the Hoentschel collection.

To the Burgundian period belongs Mr. J. P. Morgan's earlier gift, the tapestries

portraying the Seven Sacraments (1430-1440), as well as a splendid piece illustrating the story of Esther (fig. 5). These works are dominated by the same powerful and heroic spirit that animated all works of art created under the Bur-

found expression. The figures depicted on the Esther tapestry are rude and vigorous, and the gestures, even the folds and fashion of their garments, all express a striving for majestic, almost monumental, expression. The same strength



FIG. 5. BURGUNDIAN TAPESTRY
STORY OF ESTHER,
MIDDLE OF FIFTEENTH CENTURY

gundian rule—the sculptures of Claus Sluter, as well as the paintings of the Maître de Flémalle and Roger van der Weyden. It is the artistic expression of a powerful if quickly exhausted race of rulers in whom for the first time the individualistic ideas of the Renaissance

is exhibited in the coloring, which reminds one of that of the stained-glass windows of the early Middle Ages. It is not unlikely that this piece belongs to the suite of tapestries portraying the history of Esther which John Grenier of Arras made for Charles the Bold in 1450, and

which after the fall of that prince became the spoil of his victorious opponent. This would explain a noticeable similarity to the style of Roger van der Weyden, who, like Grenier, came from Touraine, and who made the drawings for some Burgundian tapestries now to be found in Berne.

More nearly allied to the Brussels tapestries are two hangings portraying scenes from the youth of Christ—the Slaughter of the Innocents, and the Presentation in the Temple. These date from about 1480 and the drawing seems to indicate a south-Flemish origin. The scenes are intensely dramatic and rendered with a naïve force. Four other pieces, three of them allegorical subjects, the fourth a hunting scene, belong to the best period of the Brussels output. Pieces of this description, similar in drawing but widely different in technical merit, have been preserved in large numbers—certainly a hundred or more—and prove how much prized these tapestry hangings were at the fall of the Burgundian dominion.

The name of one of the Brussels masters, Jean de Rome, who executed cartoons for tapestries of this kind, has re-

cently come to light, and our tapestries show marked similarity to his work. The style is more advanced than that of the Burgundian artists, the figures more elegant and refined in expression, but they have lost something of force and power. The colors, especially in the two pieces hung to the right and left of the Biron monument, have become paler and more delicate. They show, too, a sense of perspective and a more plastic modeling of the figures, which differentiates them from the flat, purely decorative treatment of the older works.

This may be described as the culminating period of the Flemish art of the Middle Ages, for it was not until the second half of the sixteenth century that the influence of the school of Raphael led the northern tapestry weavers away from their national tendencies toward a reflection of the Italian style in which the original splendor of coloring was replaced by a more or less uniform green tint. This change is illustrated by a small tapestry hanging in the last alcove on the left side of the hall depicting cavaliers and ladies in the costume of the second half of the sixteenth century.

W. V.





DETAIL OF ATHENIAN PYXIS, 470-460 B.C.

WHITE ATHENIAN PYXIS



ONE of the finest Greek vases purchased by the Museum last year is a white Athenian pyxis, or toilet-box, decorated with a scene representing the Judgment of Paris. This ranks among the best vases of its kind in existence, and both in technique and in the treatment of the subject is an excellent example of the high level of art which was sometimes attained by Greek potters.

The height of the vase is $4\frac{3}{4}$ inches (12 cm.); with the cover $6\frac{3}{4}$ inches (17 cm.). Except for a few chips on the cover and a slight discoloration of the white surface, the vase is in perfect preservation. The subject represented is one of the most popular in ancient art. Paris is seated on a rock, with his shepherd's staff in his hand, looking up at Hermes, who has evidently just arrived and is in the act of explaining to him the purpose of his mission. During this period of vase-painting Paris is represented in two ways. He is either in Asiatic costume, richly dressed and often decked with ornaments, reminding us that he is the son of the king of Troy; or he has the clothes and attributes of a simple shepherd, with nothing to point to his Asiatic origin and royal descent. It is thus that he is represented here. With a true instinct for characterization—of which indeed we find evidence throughout the scene—the artist has depicted him as an easy-going and somewhat effeminate boy, with a curly head of hair, pouting lips and turned-up nose. He is not at all disturbed by the news of the approach of the three goddesses; whereas on some vases, as, for instance, a hydria in the British Museum, he is so agitated by the prospect, that he tries to escape, and only the firm grasp of Hermes succeeds in restraining him. Behind Paris is a bearded male figure, wrapped in a himation and holding a long staff in one hand. He is characterized by no attributes, and his identity is uncertain. Vase-painters occasionally introduce Zeus, Priam, Dionysos or Apollo,

as present at the Judgment of Paris; but this figure cannot be any of these. He seems to take no part in the action, and is probably only a spectator, added to separate the figure of Aphrodite from that of Paris. The three goddesses are represented each with her characteristic attributes. Hera is turning towards the other two as if hesitating to be the first to enter the scene of the contest. She wears a veil and holds the royal sceptre, the latter betokening her position as the queen of heaven, and her power to bestow sovereignty and riches, the gift she is prepared to promise Paris in the event of his deciding the dispute in her favor. Next comes Athena with aegis, helmet, and lance. Even she has lost her usual impersonal bearing, and has become self-conscious. As if she had found the helmet somewhat forbidding, she has taken it off and has put on a diadem in its stead; but she still holds the helmet in her hand so as not to lose her martial character altogether, since she will promise Paris glory and renown in war as her offering. Behind Athena stands Aphrodite, absorbed in giving the finishing touches to her toilet. Eros stands in front of her, looking up full of admiration at the goddess, as if sure that his mother's charms and her promise of the fairest wife to Paris would win the day. The bowl she holds in her hand probably contains the perfume with which she has anointed herself.

The light, humorous spirit which runs through the scene lends it a special charm, and testifies to the originality of the artist, who was not content to represent it in a formal manner, but gave it new life by the many individual touches he added. The story of the three goddesses disputing the ownership of the apple dedicated to "the fairest," and appealing to a shepherd boy to settle their quarrel by bribing him with the highest gift each could bestow, was too human an episode not to be treated as such. The scene on our pyxis is not the only representation of the subject which shows this spirit. On a krater in the Bibliothèque Nationale at Paris, each goddess is depicted engaged in her toilet preparatory to the contest.

Hera is arranging her locks with the help of a mirror; Aphrodite is fixing her veil, while Eros is fastening a bracelet on her arm; Athena, practical as ever, is standing before a fountain and is performing her ablutions.

The period to which our pyxis belongs is soon after the beginning of the fine red-figured period, about 470-460 B. C. The eyes are drawn in profile, with no trace of archaism, and the Doric chiton has already been introduced. In Athens at this period the technique of painting on white ground had been in vogue for some time. Although after the middle of the fifth century it seems to have been used only for funeral lekythoi (oil-jugs), at this time it was employed for other shapes also, for instance for pyxides (toilet-boxes), kylikes (drinking-cups), alabastra (ointment-vases) and oinochoae (wine-jugs). The custom of drawing exclusively in black or yellow glaze, which was prevalent at first, had been superseded, and dull brown and purple washes were introduced, with occasional use of white for accessories. Vase-painters seem to have tried in some measure, at least, to produce the general effect of the larger paintings of the period. In our pyxis the drawing is in black outline, diluted in places, such as in Hera's diadem and the fold of her chiton and veil; in Athena's aegis, helmet, and diadem; the wings of Eros; Aphrodite's veil and diadem; the hair of Paris and the rock on which he is seated; the wings of Hermes and the drawing of the muscles. The hair, except Paris's, is in blackish-brown silhouette. The himatia, Athena's peplos, the hat of Hermes, and the hat and shoes of Paris, are painted in an opaque brownish wash with purple folds. White is used along the borders of the himatia, on Athena's peplos and on Paris's shoes. On the cover is a beautiful design in black on the red color of the clay, consisting of palmettes, meanders and tongue-pattern. On the button are rays, and below the rim is a wreath of laurel leaves.

The inscription Ὁ παῖς καλός occurs twice on the white ground.

G. M. A. P

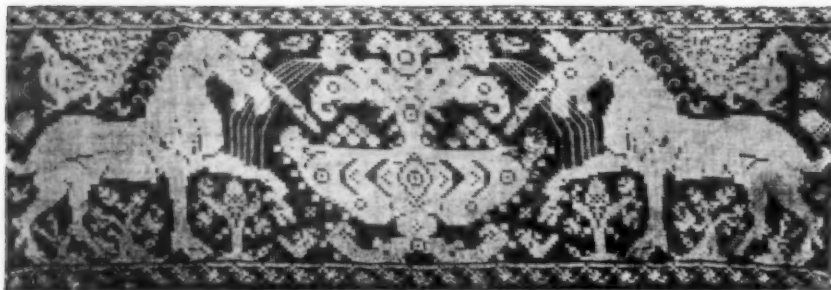


FIG. 1. LACIS OR PUNTO RICAMENTO A MAGLIA QUADRA
FRENCH OR ITALIAN, SIXTEENTH CENTURY

NOTES ON THE LACE COLLECTION

THE lace collection, which has recently been augmented both by gift and purchase, contains among the older specimens some especially fine pieces worthy of attention. In the early days of the Museum, while it still occupied the old building on Fourteenth Street, the first step, looking toward the establishment of a department of textile fabrics, was effected when a friend and patron of the Museum purchased the McCallum collection of laces and embroideries which had been exhibited as a loan in 1877; this was presented in 1879. In 1886 the collection was enlarged by an additional gift, the name of the donor being withheld, and two years later the Astor laces were presented by Mr. John Jacob Astor shortly after the death of his wife. These various gifts were assembled and displayed in Gallery 29 until 1906 when the entire collection was re-arranged and placed in the new lace room—Gallery 33.

Among these gifts Venetian points stand pre-eminent, but there are, nevertheless beautiful examples of the earlier styles of needlepoint that should not be overlooked, and also some interesting pieces of network—the *punto ricamento a maglia quadra* of Italy, and *lacis* of France. Of the latter class, embroidered net, two pieces are worthy of mention. One of them (fig. 1), No. 2, apparently worked from a design found in a pattern book dated 1527, shows two uni-

corns drinking from a central fountain, the water pouring from the mouths of satyrs; the other, a still earlier piece of this class, No. 6, is a narrow band of what is called *burato*, the *toile clere*¹ of Taglienti (1527), a sort of woven canvas. The identical design—a vase of flowers between two birds—is found, stitch for stitch, in Pagan's "Opera Nova" (1546), adapted possibly from a similar, though more stilted, pattern found in Paganino's "Libro Primo de Rechami" (1527), who in turn may have copied an early Sicilian brocade, of which the two birds *affrontés* are markedly characteristic.²

With the increasing circulation of pattern books, the art of lace-making received an impetus, and bed trimmings of *lacis* and *point coupé* became the fashion; this was especially true in the French Court, where, under Catharine de' Medici, Mary, Queen of Scots, among others, became an adept with the needle. The only lace found in portraits of this period is the simple needlepoint and bobbin edgings that trimmed the ruff or "*fraise*," as it was sometimes called. Within a few years, however, this article of dress became paramount and the demand for hand-made lace increased daily. Edgings gave way to elaborate borders of cutwork and *reticella* with Vandeyck points, and in the elaborate collars shown in the portraits of Marie de Medici it is difficult to recognize

¹ Palliser, Mrs. Bury. *A History of Lace*. London, 1902. p. 53.

² Errera, Mme. Isabelle. *Collection d' Anciennes Étoffes*. Bruxelles. 1901. p. 3, No. 4.

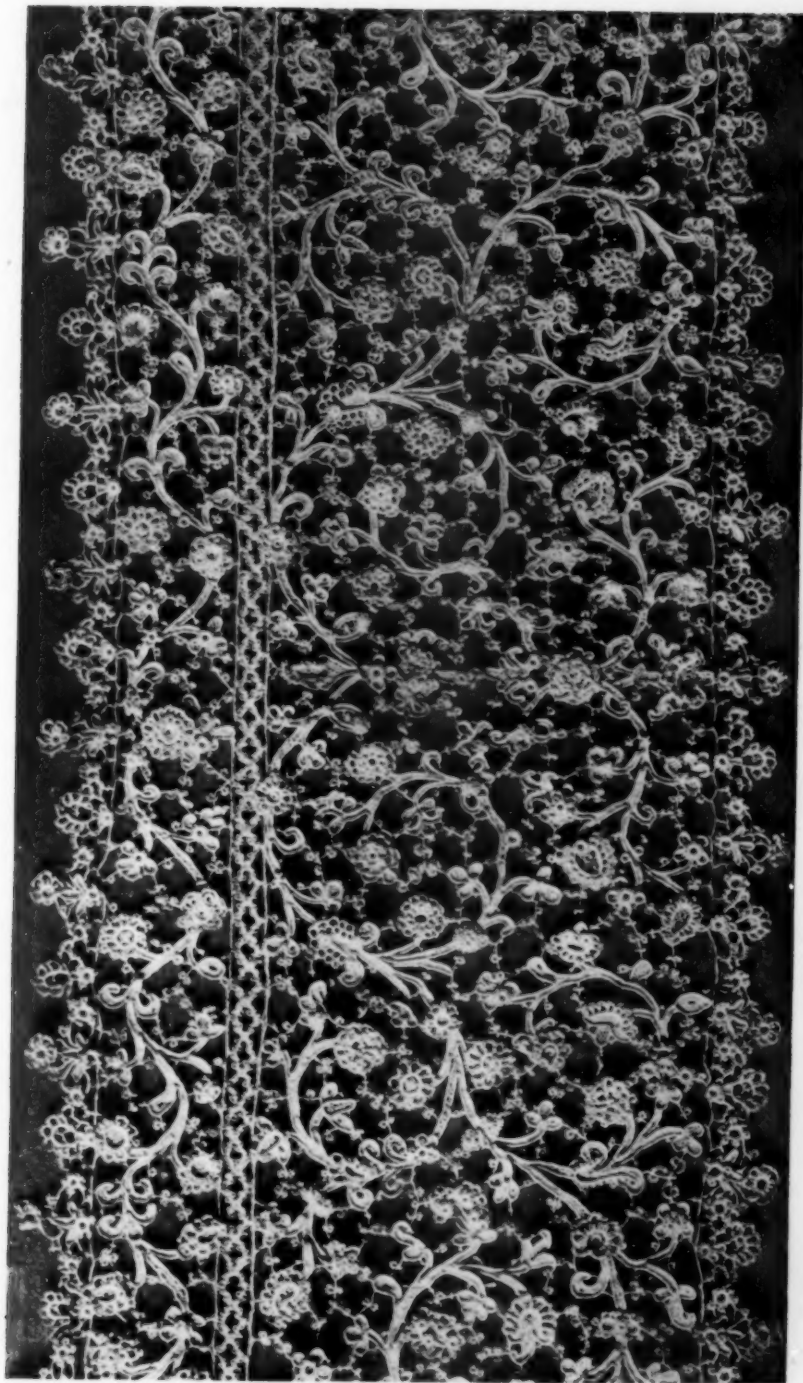


FIG. 6. VENETIAN POINT. ABOUT 1700

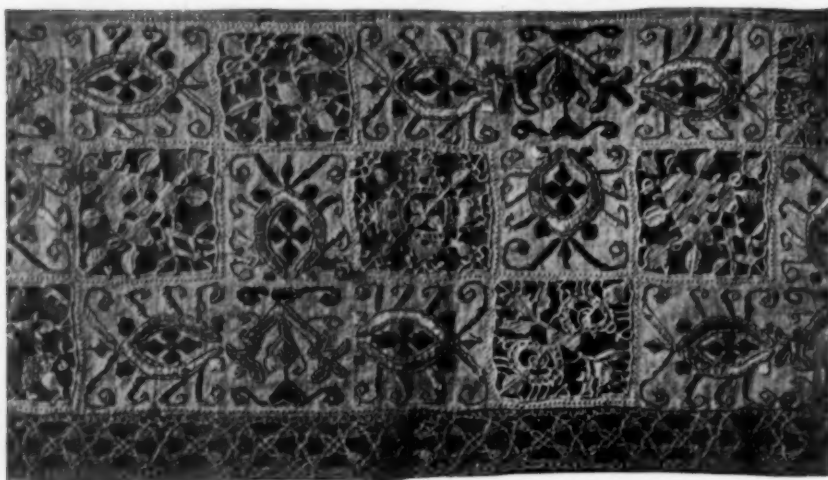


FIG. 2. PUNTO REALE E RETICELLA
EARLY SEVENTEENTH CENTURY

the simple ruff introduced by Henry II to hide a scar.¹

In England the first record of cutwork, or *opus scissum*, as it was called, is found in the New Year's Offerings of 1577-78 at which time Sir Philip Sidney presented to the Queen a "suit of ruffs of cutwork."² Queen Elizabeth, who was extravagant in her love of this fabric, did nothing to encourage the art at home, but purchased largely in the Flemish and Italian markets. Some of the best pieces of cutwork (*punto tagliato* or *point coupé*) may be

¹ Palliser, p. 140.

² Idem., p. 304.

enumerated as follows: No. 128, a chalice veil of the early sixteenth century, exquisite in design and technique;¹ No. 145, a piece so delicate in texture and pattern as to closely resemble the finest Carrickmacross, differing only in the outlining stitch, which is solid buttonhole, and in the many needlepoint ornaments of the intervening spaces. Another piece worthy of mention is No. 154 (fig. 2), a strip of cutwork in which the linen is heavily em-

¹ This chalice veil has recently been copied by the Scuola d'Industrie Italiane in this city, for an exhibition held in Boston.

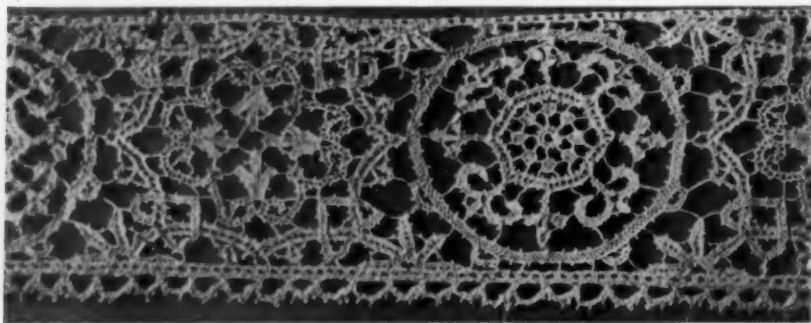


FIG. 3. NEEDLEPOINT
FRENCH, EARLY SEVENTEENTH CENTURY

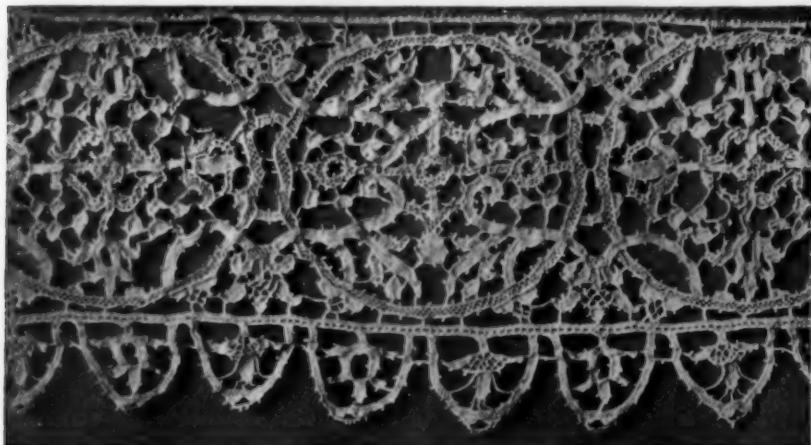


FIG. 4. NEEDLEPOINT
FRENCH, EARLY SEVENTEENTH CENTURY

brodered in colored silks, and the open spaces filled with varied designs in needlepoint, *punto reale e reticella*.

From cutwork developed *reticella*. In this the linen grounding is almost entirely cut away, or the threads withdrawn, leaving only occasional supports for the design, which, in these early pieces, is always geometric. When the workers gradually realized that no framework was necessary *punto in aria* was evolved: this gave more

freedom of design and floral patterns with scrolls became possible. Nos. 249 and 250 (figs. 3 and 4) are notable examples of *reticella* and resemble the lace shown in one of the portraits of Elizabeth in the National Portrait Gallery, London.¹ And it may be of interest to note at this point that on the wax effigy of the Queen

¹ The Burlington Magazine No. XLV. Jourdain, M. Lace before the time of James I. Pl. II.

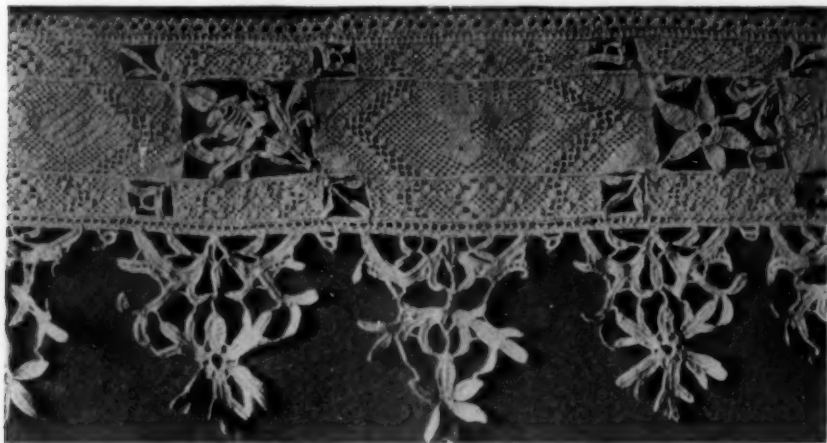


FIG. 5. NEEDLEPOINT
ITALIAN OR SPANISH, EARLY SEVENTEENTH CENTURY

in Westminster Abbey the lace of the ruff is still in fairly good condition. A splendid example of *punto in aria* is shown in No. 248 (fig. 7); it is made in three large points in which the worker has wrought out, with exquisite delicacy, the snowy petals of the edelweiss.

Another piece of lace No. 273 (fig. 5), exceptionally unique, is composed of a band of the finest needlepoint stitches separated into lozenge-shaped medallions, each ornamented with a reindeer, a peacock or a double-headed eagle. Bordering this is a fine edge of *punto in aria*. While the origin of this piece may be either Spanish or Italian, it is an interesting fact that these same *motifs*, the reindeer with retreating antlers and the double-headed eagle are found repeatedly in the Melian embroideries.¹

Among the Venetian points, of which there is a rich display, one finds splendid examples of the three varieties—"Flat" point (*Punto di Venezia*), "Rose" point (*Punto a rilievo*) and "Gros" Point (*Punto tagliato a fogliami* or *fiorami*) of Italian, French and Spanish work. Of the first, "Flat" point, there are many charming pieces. In one, No. 331, a finished piece of exquisite design, a series of well-balanced scrolls branch out on either side from a central ornament, with connecting *brides* or "tie bars" rich in ornamental *picots*. Three pieces of "Rose" point quite overshadow all others: No. 334, a splendid flounce of what is sometimes called *Point de neige*—the *picots* adorning the *brides* worked in such a way as to resemble perfectly the crystals from which the name is derived; No. 363 (fig. 6), shown in the illustration, and No. 348, a most marvelous piece of needlework, made in the form of a large cape. In this the design is more French than Italian, but the perfection of detail suggests the work of Venice; tiny *picots* mount one upon another in such profusion that the eye becomes confused in a maze of thread and one wonders as to the fate of the worker. A splendid collar of "Gros" point, No. 327, shows that work in its best period.

¹ Id. No. XLVI. Vol. X. Pesel, Louisa F. Embroideries of the Aegean, Pl. II. No. 8.

Too numerous to mention are the many other examples of this lace which in the seventeenth century not only adorned the rich vestments of ecclesiastics, but was also used to trim the *rabats* and boot tops of the dandies who flourished at the Court of Louis XIV.

Interesting by comparison are the tape and needlepoint laces. These were made in imitation of the Venetian lace and were much less costly. With these may also be mentioned the North Italian guipures, bobbin-made, which, in their bold, or flowing scrolls resemble closely the flat needlepoint lace of Venice. In all of these the pattern predominates and the *brides* serve simply to hold the line of its curves in place. Toward the end of the seventeenth century, however, the *brides* were supplanted by an hexagonal mesh and this gradually developed into the fine net grounding (*réseau*) of the eighteenth-century laces. One interesting bit of early Flemish lace with *réseau*, No. 420, has for its design a series of foliated scrolls and small animals, —a rabbit pursued by a dog, while a bird perched on an upper branch watches the chase with interest. In the early Italian pattern books there are many designs in which animal life figures, but, as a rule, the effect produced is one of balance. In later work, however, as in the present specimen, the motives are apt to be scattered through the design in a more irregular way. There are some charming specimens of Brabant lace: one, an exceptionally fine example of early Binche, No. 516, the filmy lace from which Valenciennes was developed. The different periods of Alençon are well represented, from the graceful design of Louis XIV. to the less attractive ones of the First Empire. In connection with the *Point d'Alençon* may be mentioned the beautiful Italian needlepoint with the fine grounding — *Point de Venise à réseau*. This is the most delicate of laces and is becoming every day more rare; the two specimens in the collection are splendid in design and represent the best period of the work.

Since the rearrangement in 1906, several important gifts have been received, all of which have been mentioned

in the Bulletin; and thanks to the unflagging interest of Miss Margaret Taylor Johnston and the generosity of many other donors, the collection is steadily growing; specimens from Norway, Sweden and Denmark having recently been acquired, countries not heretofore represented. Many interesting gifts are constantly being added; among those recently received may be mentioned a unique piece from Mrs. William M. Kingsland¹ bearing the arms of a bishop surmounted by the bishop's hat; some beautiful examples of Spanish blonde from Mrs. James W. Pinchot; two unusual specimens of needlepoint from Mrs. James Boorman Johnston and Miss Margaret Taylor Johnston; an exquisitely fine cap of Irish crochet from Mrs. William D. Frishmuth; a piece of Honiton from Miss Eva Morris; some Flemish lace from Mrs. Vanderpoel and an interesting example of early American lace from Mrs. Frances E. Smith. Several pieces of machine lace have also been

donated and form an interesting group; one a rare early piece from Mrs. Leonard E. Opdycke, a similar piece from Miss Frances Morris and two modern copies of Venetian needlepoint the gift of Mr. W. E. Truell.

With the increasing interest in the development of the lace industry in the city, the collection is daily becoming more valuable as an educational factor. To this end several panels have been placed in the gallery illustrating the different stitches on an enlarged scale and showing needlepoint and bobbin laces side by side where they can be compared; also a lace cushion showing a piece of Austrian bobbin lace in process of making, the gift of Mrs. William Kuba-sak. In other frames will be found some notes on the history of lace, a list of books for reference and a glossary explaining technical terms.

The splendid gift of Mrs. Luckmeyer, two exquisite capes of Point de France and a unique piece of early needlepoint, will be noticed in a later Bulletin.

F. M.

¹ See Palliser; Plate VII, *Heraldic lace*.

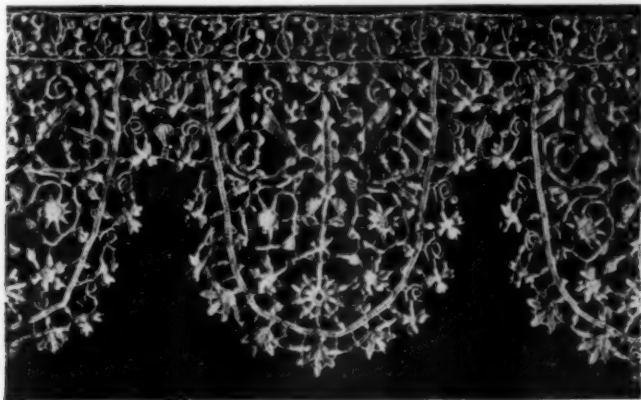
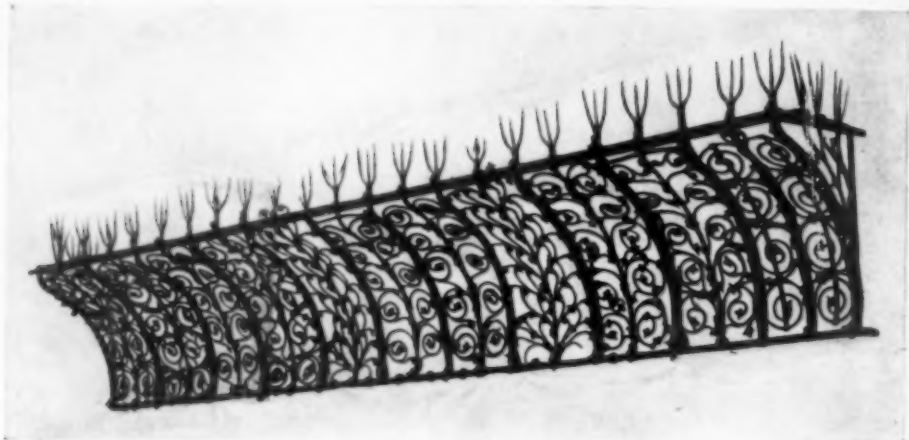


FIG. 7. PUNTA IN ARIA
ITALIAN, EARLY SEVENTEENTH CENTURY



REPRODUCTION OF THE ELEANOR GRILLE IN WESTMINSTER ABBEY

THE ELEANOR GRILLE

A COPY of the beautiful grille or grate to the tomb of Queen Eleanor (d. 1290) in Westminster Abbey has been obtained from J. Starkie Gardner, the expert on metalwork and author of many books on the subject, especially of *Ironwork*, a handbook in two parts published by the Victoria and Albert Museum, London. Unlike some reproductions, this is made of the same material as that of the original; wrought-iron, with the scrolls forged and the stamped work pressed into prepared moulds in the way which was followed at the end of the thirteenth century. This was done under the direct supervision of Mr. Gardner, who thus describes the grille in Part I of the above-mentioned publication.

"The distribution of richly stamped ironwork in England is interesting, and the specimens are so limited in number that they might well be ascribed to a single smith. Through the account of the Eleanor grille, so fortunately preserved, we are able to connect them with Thomas de Leghtone. That Thomas de Leghtone is rightly identified with Leighton Buz-zard is pretty certain, since the hinges on the parish church door are of the same work. . . . (*Metal Work*. Digby Wyatt, Plate IX.)

"The most important specimen of all, however—of which there is a reproduction in the Victoria and Albert Museum [half only being shown]—and the one by which we are enabled to approximately date the rest and to attribute them with certainty to an English smith, is the Eleanor grille or herse in Westminster Abbey. The records show that this was made by Thomas de Leghtone in 1294 at a cost of £13 [\$65], a sum equaling £180, \$900 of our money. It consists of eleven panels resembling hinge-work, riveted to the face of a plain rectangular frame, to which the arching or herse form was given and surmounted by a row of trident spikes, used perhaps as prickets. Though none of the panels are exactly alike, the easy flow of the vine pattern is apparent in nine, while the stiffer growth of corn is conspicuous in two, notwithstanding that the vine-leaf stamp is used to finish them off.

"These two panels are further emphasized by the particularly small tridents which surmount them. The rich effect produced by the application of hinge-work to grilles is very successful. Tradition has, unfortunately, not preserved the form of the lost grille to the adjacent tomb of Henry III, made by Henry of Lewes, nor of the contemporary railings that are recorded to have been set around the Eleanor crosses."

J. H. B.

ON THE USE OF A COLLECTION OF PHOTOGRAPHS

Of all the adjuncts that increase one's pleasure or profit in an art museum, a collection of photographs may be made the most valuable. For in it are to be found series of reproductions (provided the collection be complete) illustrating the various products of the art instinct. To the casually interested person, many of these products are more or less as a sealed book, the opening of which often produces a sense of such unfamiliarity as to result either in no further interest or in an unsatisfied sense of incompleteness. A photograph collection answers to both needs by offering for observation reproductions of a number of works similar to the one that is being examined by the visitor to the museum. Again, even the better informed visitor may find an unfamiliar object which arouses a new interest; he turns to the photograph collection for further elucidation. And in this regard it is hoped to arrange special exhibits of photographs corresponding in detail to the particular exhibit in the Recent Accessions Room.

The casual visitor, or the student, as it may be, may wish to go a step further in his use of the museum and make a comparison of two artists, or of two arts, not necessarily in juxtaposition in the exhibition halls. This is at once rendered possible and easy by the use of photographs. Or perhaps he may wish to study the quality of the finish of some piece of sculpture which can be found in the museum reproduced by a plaster cast. The cast can offer for observation the proportions of the original; the photograph can be made to supplement where the cast is lacking; that is, in its effect of living surface. We may easily imagine many more popular interests to be ministered to by the use of photographic reproductions, such as an interest in civic architecture, which would undoubtedly be intensified by a consideration of the famous buildings whence are derived the architectural elements on which it is based.

When one comes to consider to what ex-

tent photographs are more particularly useful to lecturers, teachers and students, and to those who are practising the various arts and handicrafts, there seems to be almost no limit to their value. Lecturers have already made use of the collection now in the museum, not only in the preparation of their material, but in the more important matter of the making of lantern slides. And here the quality of the print plays so important a part that it is perhaps worth while mentioning that the museum is making a special effort to secure as perfect prints as are obtainable, perfect in that they render faithfully the values of light and shadow without the intervention, so far as can be avoided, of the annoying process of retouching.

Teachers, more properly speaking, are rapidly finding out for themselves that photographic reproductions can be made to greatly enhance the value of their classroom work. This applies not only to teachers of design, who can draw on them either for units of design, or for the study of the more general interest of space composition, but also to teachers of history and literature, not to mention their most obvious use by teachers of the history of art. The study of history becomes a study of the real life of an age when political events are enclosed in a framework composed of things fashioned by the people to whom the events are happening—things embodying their thoughts and feelings. When such things may be found in the exhibition halls of the museum we turn to these; but when, as more often than not, they exist in another part of the world, a photograph becomes of the highest value. Again, if one finds himself reading the *Song of Roland*, are not the Middle Ages brought more vividly before one by photographs which reproduce for us the castles of mediaeval France and the daily occupations of the period, such as are depicted in the series of miniatures painted for the great Duke de Berri in his *Book of Hours*, or even by reproductions of such homely things as chairs or tables, or even the kind of textures used to clothe the people of that day, quite different in kind from our modern materials?

A reference library of books is undoubtedly indispensable to a museum of art as to all other bodies where the opportunity for an intelligent understanding of its possessions, either by the public or by the student, is desired by its supporters, and where research is undertaken by its offi-

cers; a reference library of photographs not only offers a splendid field for increased pleasure or profit from the works of art themselves, but supplements in an emphatic and realistic fashion the written word of the library of books.

L. O. P.

NOTES

FURNITURE AND WOODWORK.—Among the pieces of furniture added since the publication of last month's Bulletin, which contained an article on English eighteenth-century furniture by Mr. Luke V. Lockwood, is a specially interesting ladder-back chair, with five horizontal slats, instead of four, the usual number. This chair is probably American made, but in its carving and surfaces is equal to the best English work of the period.

Following the chests of drawers, which came into fashion about 1680, American cabinet-makers made what is usually called a "high chest of drawers," in reality a set of drawers placed upon legs, six turned, or four bandy-shaped legs. A six-legged piece now added is remarkably pleasing in its proportions, and well illustrates this kind of furniture. It was made about 1750, and formerly belonged to the Lyon Collection.

Although not American, a small, carved oak box has great interest for the student of our earliest furniture, especially of the forms of decoration used upon it. Much of the carving employed by our ancestors was developed from the styles of flat carving found in North-western Europe as early as the seventh century, and in this small piece, made about the year 1680, and brought to this country by some settler of the early Colonial days, we have a typical and really beautiful example of the form of decoration which we are accustomed to associate alone with the Scandinavians.

RECENT LOANS.—Several pictures lent to the Museum have been recently placed on exhibition in the Galleries. "The Bathers," by William Morris Hunt, lent by Mrs. Hunt Slater, has been hung in proximity to the sketch for this same picture in Gallery 12. The "Venetian Bead Stringers," by John S. Sargent, lent by Mr. J. Carroll Beckwith, has been temporarily placed in this gallery also. This is one of Sargent's early works and it is remarkable as one of his unusual *genre* pictures. Here, too, may now be seen Mr. Hugo Reisinger's excellent "Head of a Girl," by Whistler, a charming and tender painting in which the demure face of the child forms one of the units in a subtle pattern of brownish red, brown and gray-blue.

In Gallery 19 will be found a large portrait of a lady by Zurbaran and a very remarkable portrait, "Don Pedro Mocarte," by Goya, both lent by Mr. Archer M. Huntington. Mr. Huntington's Goya is much freer in handling and more intense in characterization than the Museum's own example, by this master, the Portrait of Sebastian Martinez, which, however, is more precise in drawing and more contained in brush work than was his usual custom. In this gallery, also, is hung a portrait of Napoleon Buonaparte, as First Consul, painted by Andrea Appiani the Elder, which has been lent by Mr. J. Coleman Drayton.

In Gallery 21 has been placed, temporarily, a picture by Claude Monet, called "Waterloo Bridge," lent by Mr.

Lawrence F. Abbott. The peculiar and delicate tones of blue in the picture hardly show to advantage in its present surroundings.

THE ADDITIONS TO THE LIBRARY during the past month were one hundred and ninety-seven volumes divided as follows: By purchase, one hundred and eighty-seven volumes; by presentation, ten volumes.

The names of the donors are: Sir C. Purdon Clarke, Mr. Louis Friedlander, Mr. George A. Hearn, Mr. Hugo Helbing, Mr. E. Alfred Jones, and Mr. Seymour van Santvoord.

There have also been received sixteen hundred photographs from Mr. James Loeb and one engraving from Mr. James D. Smillie.

The number of readers was one hundred and eighty-nine.

Among the more important works recently added to the Library are the following:

Blouet, G. A. *Expédition scientifique en Morée*. Paris, 1831-1839. 3 vols.

Elgood, G. S. *Italian Gardens*. London, 1907.

Elgood, G. S., & Jekyll, G. *Some English Gardens*. London, 1906.

Gardner, Percy. *Catalogue of the Greek Vases in the Ashmolean Museum*. London, 1893.

Garner, T., & Stratton, A. *Domestic architecture of England during the Tudor period*. London, 1908.

Graves, A. *The British Institution*. 1806-1867. London, 1908.

Herkomer, H. v. *My School and my Gospel*. London, 1908.

Louvre (Paris). *L'architecture et la Decoration aux Palais du Louvre et des Tuileries*. Paris, s. d. 2 vols.

Microcosm of London. London, n. d. 3 vols.

Pine, J. *Tapestry Hangings of the House of Lords*. London, 1739.

Temple, A. G. *Modern Spanish Painting*. London, 1908.

Wroth, W. *Catalogue of the Imperial Byzantine Coins in the British Museum*. London, 1908. 2 vols.

Hogarth, D. G. *British Museum Excavations at Ephesus*. London, 1908. 2 vols.

American Journal of Numismatics. 1866-1890.

Annales de la Société d'archéologie de Bruxelles. 1887-1905.

L'Art Flamande et Hollandaise. 1904-1908.

Bulletino archeologico Napoletano. 1843-1860.

Bulletino della commissione archeologica comunale di Roma, 1872-1907.

Fondation, Eugene Piot. *Monuments et mémoires*. 1849-1906.

Jahrbuch der Kunsthistorischen Sammlungen des allerhochsten Kaiserhauses, Wien. 1883-1907.

Oud Holland. *Nieuwe Bijdragen voor de Geschiedenis der Nederlandsche Kunst*. 1883-1907.

EXHIBITION OF GERMAN ART.—Mr. Hugo Reisinger of this city, who was associated with the German exhibit in the Fine Arts section of the St. Louis Exposition, will co-operate with the representatives of the German government in the selection and arrangement of works for the exhibition of contemporary German art, which is to be held in the Museum next winter.

SAINT-GAUDENS MEMORIAL.—The popular subscription to enable the Memorial Committee to purchase several replicas of the works of Saint-Gaudens to be presented to the Metropolitan Museum is finding some favor. Those interested may address Daniel C. French, Chairman, or Frederick S. Wait, Treasurer, care of the Museum.



COMPLETE LIST OF ACCESSIONS

JUNE 20, 1908 TO JULY 20, 1908

CLASS	OBJECT	SOURCE
CERAMICS.....	†Porcelain elephant, Chinese, eighteenth century.....	Purchase.
	†Polychrome Delft bowl, mark of Porceleyne Bigl, Dutch, 1679-1776.....	Purchase.
	†Vase and dish, Kashan, nineteenth century; plate, seventeenth century; plate, eighteenth century, Persian; Bokhara plate, Turkish, nineteenth century.....	Purchase.
DRAWINGS.....	†Easby Abbey, by T. Girtin.....	Purchase.
ENAMELS.....	†Enameled chatelaine, Italian, early nineteenth century.....	Purchase.
IVORIES.....	†Two amulets made of human bones, Chinese, seventeenth century.....	Purchase.
LEATHERWORK.....	†Leather jack, English, dated 1745....	Purchase.
PAINTINGS..... (Floor II, Room 20)	†Water color, Lady Lilith, by Dante Gabriel Rossetti.....	Purchase.
REPRODUCTIONS.....	†Copy in wrought iron of the Eleanor Grille (or Herse) in Westminster Abbey, made by Thomas de Legh- tone, 1294.....	Purchase.
	†Copy of Sergeant's Mace, silver parcel-gilt, English, early seventeenth century.....	Purchase.
TEXTILES.....	†Embroidered cover, Asia Minor, seventeenth to eighteenth century....	Purchase.
	†Square brocade with green figures, French, about 1700.....	Purchase.
	†Two fragments of écru brocade, Italian, sixteenth century; two curtains of green silk brocade, Venetian, eighteenth century.....	Purchase.
	†Chasuble of red and gold tissue, Spanish or Italian, sixteenth to seventeenth century.....	Purchase.
	†Border of filet lace, Spanish, sixteenth century.....	Purchase.
WOODWORK.....	†Carved boxwood spindle, French Louis XV.....	Purchase.

LIST OF LOANS

JUNE 20, 1908 TO JULY 20, 1908

CLASS	OBJECT	SOURCE
ANTIQUITIES..... (Floor II, Room 5)	†Phoenician vase with decoration in colored glaze, about 600 B. C.....	Lent by Miss Annie Herrimann Vedder.
ARMS AND ARMOR..... (Floor II, Room 7)	†One bronze-gilt helmet and forty-six armor plates, Chinese, seventeenth century; one enameled silver scabbard, Indo-Portuguese, seventeenth century.....	Lent by Mr. Edward Colonna.
METALWORK..... (Floor II, Room 22)	†Bidri dish, inlaid with silver, Persian, seventeenth century.....	Lent by Mr. Edward Colonna.
PAINTINGS..... (Floor II, Room 13) (Floor II, Room 25)	†Maine Coast by Winslow Homer.... †Portrait of a Lady, by John S. Sargent	Lent by Mr. George A. Hearn.
(Floor II, Room 21)	†Antibes, by Claude Monet; Landscape by Claude Monet. Pastel Portrait, by Edouard Manet..	Lent by Mr. Thomas L. Manson.
REPRODUCTIONS..... (Floor II, Room 5)	†Replica of the Nestorian Stone, from Sian-fu, Shensi Province, China. Original dated 781.....	Lent by Mr. Frits von Holm.
SCULPTURE.....	*Bronze group, Comanche Indian Breaking Wild Horse, by Henry K. Brown, 1873; Head of a half-breed Indian Squaw, cast in silver, by Henry K. Brown; Head of a Child, cut in hollywood, 1861-62, by Henry K. Brown.....	Lent by Mr. Henry K. Bush-Brown.

* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, Room 3).



THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and library of arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

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MEMBERSHIP

BENEFACTORS, who contribute or devise..	\$50,000
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FELLOWS FOR LIFE, who contribute.....	1,000
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SUSTAINING MEMBERS, who pay an annual contribution of	25
ANNUAL MEMBERS, who pay an annual contribution of	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The Bulletin and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of

members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A. M. (Sunday from 1 P. M.) to 6 P. M. and on Saturday until 10 P. M.

PAY DAYS.—On Mondays and Fridays from 10 A. M. to 6 P. M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The circular of information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 15,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of paintings, musical instruments, ancient and modern sculpture, architecture, and the industrial arts will be found in the basement. The Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance will be found in Room 32.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. As to their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* 10 A. M. to 5 P. M. and *table d'hôte*, from 12 M. to 4 P. M.